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ABSTRACT

This guidebook is intended to help high school students discover the connection between themselves and the people from the past by being engaged in hands-on activities. The guidebook allows students to create artifacts or recreate a process known well to people from times past. The guide is arranged to provide historical background, materials lists, and procedures for each activity. Activities focus on the following: (1) "Marbled Paper"; (2) "Cornbread"; (3) "Hornbooks"; (4) "Quill Pens"; (5) "Paper"; (6) "Envelopes"; (7) "Candles"; (8) "Pierced Tin Lanterns"; (9) "Wool: Spun and Dyed"; (10) "Egg Tempra"; (11) "Tie Dye"; (12) "Quilts"; (13) "Living History Day"; and (14) "Other Ways to Witness History." A six-item bibliography and a list of five organizations of great help are also included. Contains 23 references. (EH)

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ED 387 416

Witness to History

Using Hands-On Activities
A Guidebook for High School History Teachers

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Using This Guidebook: A Rationale From the Front of the Room

This guidebook was designed with the high school student in mind. When I was in high school, both my Latin teacher and my U.S. History teacher used activities and artifacts to actively engage their students in learning, so it was only natural that when I began teaching I employed the same methods. I have been a social studies educator for 11 years, during which time I have taught grades 7 through 12 in both rural and suburban schools. This wide variety of experience in a relatively short span of time has given me the opportunity to experiment with different methods of teaching, both by creative design and learning from others I have worked with. What I soon discovered was that the students loved active participation. My fellow colleagues have put themselves into two camps of thought in the last eleven years regarding the "goings on" in my classroom: the first being that of the diehard believers that history must be taught by lecture and based on the textbook and that what I was doing in my classroom was childsplay. The other camp of colleagues were those entranced by what I was doing; they begged for instructions, materials and ways to do the same thing in their classes. It is for the later group that this guidebook is for; this rationale is for the first.

When I began teaching high school juniors, I became frustrated with the lack of connection my students made with historical characters as real human beings. As aforementioned, my high school teachers had used interactive learning strategies, so I followed suit. A friend and I created two women who lived in 1859 and then presented two viewpoints on the Civil War to my students in what we began calling "historical characterization." From this small start, we elaborated on costumes and personalities, teaching the students to do exact, accurate research and delighting in their intense interest in not only the characters, but the accessories. I soon became interested in using artifacts to teach students, and took classes on object centered learning from Brooke Thompson and Janet Oakley. I found myself integrating artifacts and documents into my lessons, and was extremely pleased with the results. The year that I taught sophomore World history, I realized that there was no turning back: my students, who had had me for 7th grade social studies and enjoyed a culture program involving "passports" and "traveling" to foreign countries walked into class on the first day wanting to know when Culture Day was. We dove into World history with historical characterization, object centered learning and living history projects. I taught the students to spin, make candles, marbled paper, and to dye wool. I began requiring a journal activity I call "copybooks" where students copy old lessons in the 19th century tradition, do higher order thinking activities with documents, and keep samples of living history activities. As I have added and expanded these projects, it has been with the help of my students. At the end of each year, they voluntarily fill out an anonymous questionnaire rating the projects. Since 1989, students have given me excellent advice in improving projects.

The textbook and lecture method of teaching history has been re-evaluated in the writings of many researchers (Mechling, 1983). At the same time that alternative assessment is coming to the forefront in Washington State's Public high schools, the field of social history is receiving more attention from the history profession. In the mid 1980s, the National Council for the Social Studies (N.C.S.S.) began working on a mission statement. A portion of this work focused on alternative methods of teaching history. The textbook took a beating for its shortcomings and the praises of hands-on

learning were sung. Hazel Hertzberg, in a manual prepared by the N.C.S.S., concluded that "if history is to have deep and lasting meaning to students, they must make it their own. This requires active, participatory learning." (1985, p. 36).

From his work studying cognition and development, Howard Gardner began identifying several Frames of Mind (1987). In addition to the traditionally recognized intelligences of verbal skill and logical reasoning, Gardner recognizes the intelligence of spatial, kinesthetic, musical, interpersonal and intrapersonal abilities. This theory recognizes that learning by experience is a special style of learning, in which some children may excel. Gardner advocates using different types of activities; adding less traditional activities to the traditional in order to provide those with other types of intelligence with a chance to excel. Recently, the Washington State Council for the Social Studies has recognized the importance of Gardner's theory of Multiple Intelligences (1987).

Using experiental learning involves giving students artifacts to study (Schlereth, 1982; Hunter, 1992) or involving students in a recreation of a historical event or method (Sutro, 1985). In short, experiential learning is as process that "allows the student to handle, manipulate or observe...a process," (Lumpe, 1991, p. 345). Numerous reviewers of history programs in the United States and Great Britain sing the praises of active, engaged learning in what has often been viewed as a dead subject (Schlereth, 1982; Sutro, 1985; Hunter, 1992; Korbin, 1993) and science teachers have long recognized the use of experiential learning (Shymansky, 1982; Mechling, 1983; Uno, 1990; Lumpe, 1991; Hershey, 1991).
Science teachers have developed countless programs for using the method of experiential learning. In a query into the effectiveness of those programs, a positive attitude was noted by the students in the courses (Shymansky, Kyle & Alport, 1982). In 1991, David Hershey stated that "Hands-on biology education is currently considered the most effective teaching method," (p. 628), and Gordon Uno found that the use of experiential learning students can achieve the desired outcomes of education reformers (1990). The major benefit of this method to high school students is that a combination of the hands-on experience with a critical discussion brings about an integrated approach that encourages higher-level thinking (Uno, 1990; Lumpe, 1991).

While it may be easy to understand the benefits of using experiential learning in science classes, history has traditionally been less hands-on oriented (Hertzberg, 1985). One might ask, and reasonably so, what the benefits of using this method would be in a history classroom. In a general sense, history students will benefit as they do in their science classes; with an integrated approach. In a study of low ability students using an experiential learning method (dissection courseware), it was determined that biology students are more motivated, and receive a valuable learning experience from this method (Kinzie, Foss & Powers, 1993). We know that how a teacher presents material in a high school history class has direct bearing on student interest and learning outcomes (McTeer, 1977; Cornett, 1990; Evans, 1990; Fraenkel, 1992). Robert Stevenson, who studied the correlation of students perspectives with cognitive challenge, was concerned with the lack of student engagement in history classes (1992). Stevenson interviewed students and teachers, in addition to observing classes and reviewing curriculum. He is not telling history teachers anything new when he says that many students consider history boring. Stevenson ascertained that students learn more when they are engaged, and they are engaged more when they are actively participating in class. From this, one would be able to assume that students engaged in experiential learning are not

only more interested, but also more challenged cognitively. One would hope that such a benefit would transcend into a history program.

One criticism of using experiential learning at the high school level may be that it is often considered games that younger students do in elementary school (Lumpe, 1991; Shymansky, 1982). Proponents of this method argue that the opposite is true: high school students are more capable of using higher level, critical thinking skills, and doing so enhances learning (Sutro, 1985; Stevenson, 1990; Cornett, 1990). Often high school students enjoy doing activities that are hands-on. As older students, they are capable of making connections and analyzing artifacts. Part of the problem in the current high school classroom is the pressure to cover large amounts of content (Dempster, 1993; Muskin, 1990). If the classroom is dominated by the teacher, student opportunity to make decisions, and therefore, learn critical thinking skills is severely limited since students are rarely asked to provide information beyond simple recall. (Kohn, 1993; Muskin) In Muskin's quanitative study of 12 high school U.S. history teachers, it was determined that teacher led lectures were lessons concerned more with coverage of large amounts of material and less concerned with depth. Further research in this area indicates that getting students actively involved in their own learning may result in greater cognitive gain than the traditional lecture methods. The study also revealed that participatory learning such as an oral history project increased the motivation of students not previously interested in history. The Muskin study indicated that increasing the opportunity for student involvement and utilization of critical thinking skills may involve changing some teaching environments, and assuredly involves making sure that all teachers are given the skills and knowledge necessary to choose and implement the goals and activities that will come closer to the model social studies classroom envisioned by reformers.

I hope that you will use this guidebook to help your students actively engage in history, and experience what it is like to be a witness to historical times.

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Using This Guidebook

This guidebook was designed with the high school student in mind. Hopefully, the high school teacher will be able to use it to help students discover the connection between themselves and the people from the past by engaging students in hands-on activities.

Teach your students to critically examine objects and artifacts. You can do this by using an object they are familiar with, such as a pencil, and asking them to list the attributes of the object. They will notice size, shape, color and markings of the pencil. Then ask them to brainstorm possible uses for the object. Besides the purpose of writing, could a pencil have other uses? What does the pencil say about the culture it is found in? Tell students that they should look at historical artifacts in the same manner: listing size, shape, color and markings, then brainstorming possible uses and names.

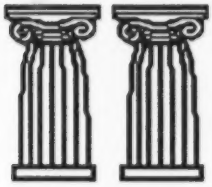
The activities in this guidebook will allow you and your class to create artifacts or recreate a process known well to people from times past. Ask students to focus on the activity from the perspective of what it might have been like to be alive at that time.

The guide is arranged so that you have historical background, material lists and procedures for each activity. The format is designed to display the entire lesson on two pages that open easily on your desk or podium, and activities are designed to be completed in an average 50 minute class period. I've also included some suggested ways to use the activity to help high school students think critically about the past.

I suggest that you try the activity on your own before you do it with your class, and that you use cooperative learning strategies on the days your class witnesses history "hands-on."

2

Marbled Paper



Make marbled paper on a sunny fall day.

HISTORICAL BACKGROUND:

The art of marbling paper was carried from Japan to Turkey, then Persia on its way to Europe. Europeans brought the trade to North America. Bookbinders used the richly decorated paper as endpapers for books.

MATERIALS NEEDED:

Construction paper, kitty litter pans, water, artists oil paints, paint thinner, rubber gloves, eye droppers, hair combs, 3 ounce paper cups, clothespins, old shirts to wear over nice clothes.

PROCEDURE:

Cover a table with newspapers. Put on rubber gloves. Fill kitty litter pans two-thirds full with water. Mix oil paint in a paper cup with a small amount of paint thinner. Using an eye dropper, drop two or three drops of each desired color into the tubs. Using a comb, create patterns in the paint. The paint will stay suspended in the water for a short time. When the desired pattern is in the water, quickly lay a piece of paper on the water, then lift the paper off the paint, and hang it up to dry.

HINTS:

Work outside on a sunny day so that paint will dry quickly. Have small pieces of construction paper cut ahead of time, and have each student write their name and class period on the back. This will make it easier to sort the papers at the end of the day. Hair pics (like those used for permed hair) work better than traditional combs. Show students examples of marbled paper before hand, so that they have an idea of what has been done, and what colors they might like to use. Have 3 or 4 pans set out, so that 6 students at a time can use the table. Students remaining in the classroom should be given an activity or worksheet that they can work on without assistance.

4

Cornbread

Make your own butter to eat on the bread.

HISTORICAL BACKGROUND:

Before electric stoves became a part of our kitchens, people used wood stoves, fireplaces and dutch ovens to cook. In the 18th century, many homes had the kitchen built away from the house. This helped cut down on the fire hazard, and made the house cooler in the summer. Large cranes were installed in the fireplaces, and pots were set on the cranes. Dutch ovens, cast iron pots with three legs, could be used directly in the fire. Large outdoor ovens, also called dutch ovens, could hold large amounts of bread at one time. Colonists often did baking on one day of the week, making enough to last for the entire week. 200 years ago, Americans ate much more bread than we do today. A family could easily consume one or two loaves of bread in a day. All preparation of food was done by hand, and "from the ground up." Students are fascinated by the discovery of a world without microwaves, prepared food and cake mixes.

MATERIALS NEEDED:

Cornmeal, milk, flour, baking powder, mixing bowl and spoon, measuring cups and spoons, dutch oven or iron skillet, fire to cook on.

PROCEDURE:

Decide if you will use an outdoor fire, then prepare it. You can do this activity using an electric fry pan, but then would want to go over cooking techniques with the students. Mix one cup of cornmeal, one cup a flour and a teaspoon of baking powder together. Add 3/4 cup of milk. If you use a dutch oven, grease a round baking pan, set the cornbread in the pan, and set the pan inside the dutch oven. Have students help with the process, and have them help set the oven in coals, then cover the oven with coals. Check bread in about 20 minutes. Many Americans cooked cornbread by dropping it in oil and frying it. This is sometimes called Spoonbread or Johnny Cake. Try frying the cornbread this way over a fire using an iron skillet. Serve the bread with molasses.

COORDINATING ACTIVITIES:

Introduce marbled paper at the same time you are studying Colonial America. Talk about the trades that colonial artisans knew. A good source for background on colonial life is *Early American Life*, published by the Early American Society in Gettysburg, PA. Sturbridge Villiage, a living history museum in Massachusetts is a good source of information as is Colonial Williamsburg in Virginia. Colonial Williamsburg sells videos showing crafts produced by colonial artisans which can be shown to students as examples of colonial craftsmanship. Ask students to investigate the practice of apprenticeship.

FURTHER INVESTIGATIONS:

On the next day, hand back samples and ask student to look at each other's creations. Students should keep a sample in their notebooks, along with an explanation of what the sample is. A possible explanation:

MARBLED PAPER

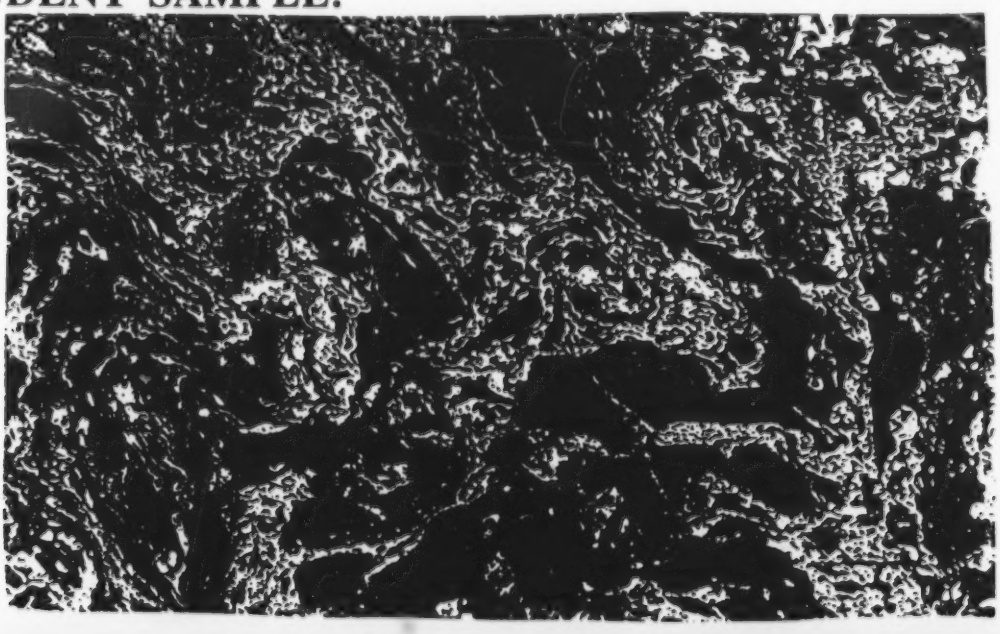
> This decorative imitation of marble patterns was printed on page edges and the endpapers of books. The process consists of suspending oil paint in water, then combing designs into a pattern which is lifted off the water onto the paper.

Students should also be asked to respond to the experience of making the paper. Possible projects include a diary entry in their notebooks as though they were apprentices in a bookbinders shop.

RESOURCES:

Robert Bray Wingate, "Marbled and Paste Papers," Early American Life, v. 9, n. 6, pp 45-46; 56-57.

STUDENT SAMPLE:



COORDINATING ACTIVITIES:

Make butter to go with the cornbread. If you have a butter churn available, use it. If you don't have a churn, you can build a churn using a 3 pound coffee can and a dowel rod (attach two pieces of wood at right angles on the bottom of the dowel to form a churn dasher), or just use a Mason jar. Purchase cream in the dairy section at the grocery store. Allow the cream to set out until it is room temperature, then put it in the churn. You may want to beat the cream in a blender for a short time first. Students churn the butter or shake it in the jar until it forms a clump. The butter must then be washed. Using a large bowl and a wooden spoon, wash the butter with water until the water is clear. A small amount of salt will draw out the water, and add flavor to the butter.

HINTS:

•If you live some place where local fire departments restrict outdoor burning, be sure and check out the allowable size of fires. You can use an electric fry pan if you are willing to give up some historical authenticity.
•You will be much better off if you either dig a fire pit or use a large cement bowl to build the fire in. This will not only make the fire more safe, but will ease clean up.
•Buy a steel and flint set from a local museum (or order one from Fort Clatsop). Use the flint and steel to start the fire. Invite a discussion on how matches, introduced in the early 19th century, changed history.

FURTHER INVESTIGATIONS:

•Have students research sourdough recipes and lore, then make your own sourdough in the classroom.
•Research different methods that Native Americans used for cooking food.
•Students will notice that the butter is white, instead of the familiar yellow. Tell them that dye must be added in order to get the yellow color. Have them brainstorm on what kinds of dyes might be used (saffron and vegetable oils).
•Research different kinds of butter molds that were used to dress up butter for company.
•Discuss the fat content in milk, so that students understand the difference between 2%, 1% and nonfat milk, and so that they know where the cream came from. (Raw milk contains anywhere from 7% to 14% milkfat). Have students research the process of homogenization and pasteurization. Ask them why Americans drank less milk 150 years ago than we do now.
•Have students research how electric stoves, blenders, prepared food, microwave ovens, et cetra changed American history and American lifestyles.

RESOURCES:

Frances Caranahan, "Fireplace Cooking," *Early American Life*, v. 6, n 5. (Oct 1975)

6

Hornbooks

Recreate school lessons from 250 years ago.

HISTORICAL BACKGROUND:

During colonial times, books were expensive and rare, so students used a hornbook for learning. Hornbooks were made by fastening a printed sheet to wood with leather thongs. The paper was then covered with a thin layer of cow horn to protect it. The "books" had a handle, which usually had a small hole drilled in it. Parents and teachers would then add a long leather thong to the handle, so that students could hang the hornbooks around their necks. The printed sheets on hornbooks were often not only alphabet letters but also lessons of virtue.

MATERIALS NEEDED:

Tagboard or wood, xeroxed sheets of a hornbook page, blank paper, leather thongs, scissors.

PROCEDURE:

Using a template (facing page), trace the shape of the hornbook onto the tagboard. Cut out the shape, then attach either the printed sheet or a blank page to the board using thongs. Have students with blank pages design their own illustrated alphabets.

COORDINATING ACTIVITIES:

Introduce the idea of hornbooks to students by looking at examples. Most U.S. History textbooks have photographs of hornbooks. Eric Sloane has written several books that include drawings of hornbooks. Discuss with the students what kinds of lessons the rhymes teach. An example: "He that ne'er learns his A,B,C, Forever will a Blockhead be: But he that learns these Letters fair, Shall have a Coach to take the Air."

HINTS:

If students want to create authentic reproductions, consult drawings in Eric Sloane's books. Overhead transparency sheets can be used to simulate the cow horn, and thin sheets of veneer plywood will work well for the wood base.

FURTHER INVESTIGATIONS:

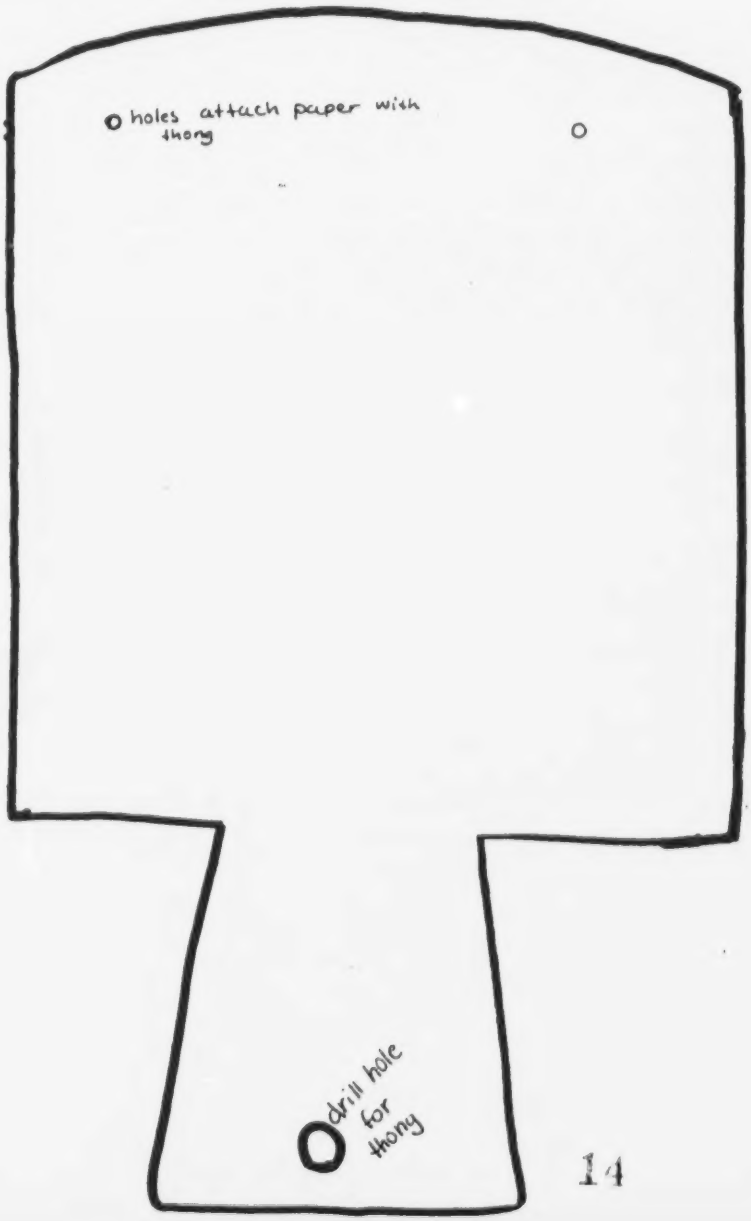
Colonists also made gingerbread hornbooks to remind students to study, or to reward them for learning a letter. Create gingerbread hornbooks with your class, cutting the gingerbread out either in the shape of a letter or in the hornbook shape. Use a toothpick to mark in letters or rhymes.

RESOURCES:

Eric Sloane, ABC Book of Early Americana: A Sketchbook of Antiquities and American Firsts. (New York: Doubleday, 1963).

Eric Sloane, America Yesterday, (New York: W. Funk, 1956).

TEMPLATE:



8

Quill Pens

Study the Declaration of Independence in a whole new light.

HISTORICAL BACKGROUND:

In the 18th century, the primary means of writing was with a quill pen. Children were expected to perfect their writing by practicing it, and penmanship was an art in itself. Pencils of the time were sawed strips of lead cased between two wood covers. If students look carefully at a picture of the room in Independence Hall that the Constitution was written in, they will notice inkwells, sand shakers and quills at each table. The sand shakers were used to dry the ink, this was before blotters were in use. In the early 19th century, pens were fashioned of wood and brass which could be dipped into ink, but many people still preferred the goose quills as their writing instrument. The first fountain pen was introduced in 1883, and ballpoint pens were introduced in 1945.

MATERIALS NEEDED:

Goose quills, scissors, bamboo skewers, paper, ink.

PROCEDURE:

Following the diagrams on the next page, cut the end of the quill. Then make two cuts parallel to each other. Cut across the back, connecting the two parrallel cuts. Use skewers to clean out inside of quill. Sharpen the quill, but not to a perfect point; leave a small squareness to the edge. Now practice the alphabet or rewrite a portion of the Declaration of Independence.

COORDINATING ACTIVITIES:

During the 18th century, the art of penmanship was usually reserved for the affluent. Discuss with the students how fountain pens and ballpoint pens changed writing. What affect has the computer and word processors had on the art of penmanship? Talk to the art teacher in your building and see if she or he will do a presentation for your class on calligraphy. You can also study brushes used by Chinese and Japanese artists.

HINTS:

•Students who are left handed may want to write from right to left.
•Small, sharp fingernail scissors work the best for this project, but school scissors will work. Be patient!
•Quills were once a living tissue, and they dry out. If you keep quills and reuse them though out the school year, they will have to be retrimmed.

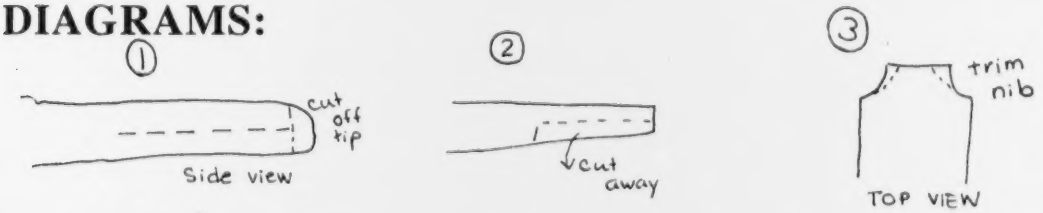
FURTHER INVESTIGATIONS:

•Find a reproduction of the Declaration of Independence or another document from the 18th century. Have students study it after they have used the quills, and they will have a new appreciation for the artwork of the document! If you can, get a copy of Jefferson's first draft. Students will then notice the crossed out words. Lead a discussion on how you would learn to write without lines and without making mistakes.
•You can make your own ink from blackberry juice (add vinegar, salt and boil). Pioneers often added the soot from lamps to make ink black.

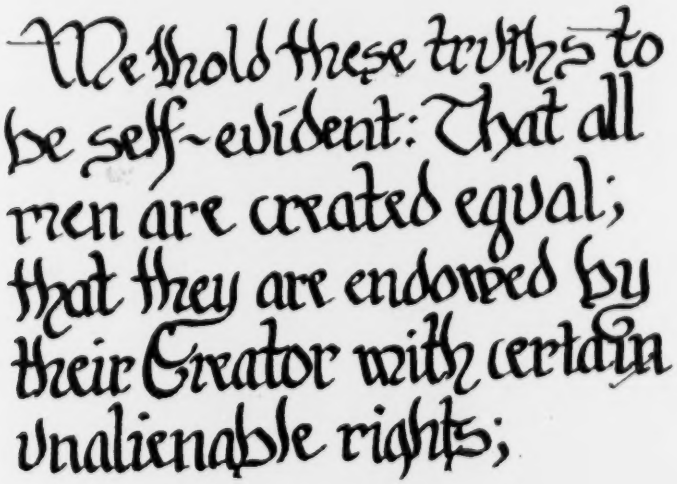
RESOURCES:

"The Magic of Fountain Pens," Good Old Days, (Des Moines: Curtis Co.) January 1992
Eric Sloane, ABC Book of Early Americana, New York, Doubleday, 1963.
Betty Rivera, "Pens with a Past," Early American Life, 1986.

DIAGRAMS:



STUDENT SAMPLE: (Made by Tami Coffey)


We hold these truths to be self-evident: That all men are created equal; that they are endowed by their Creator with certain unalienable rights;

10

Paper

Make new sheets of paper with a simple process.

HISTORICAL BACKGROUND:

The art of making paper from plant material can be traced back to Ancient Egypt and China. While the Egyptians used the waterplant papyrus, the Chinese used bamboo reeds and mulberry trees. By A.D. 600, the craft reached Korea and Japan. The Japanese used bamboo, mulberry and rice straw as sources for paper. While flax, cotton and linen rags can be used to make paper, most the the paper used in the United States today comes from wood fiber or is recycled.

MATERIALS NEEDED:

New or waste paper, water, a tub that is at least 8 inches deep and larger than your frames, art frames (8 x 10 size works well), wire or plastic window screen, staple gun, blender, sponges, large sheet of masonite board.

PROCEDURE:

Make the frames by streching window screen material over an art frame. Staple the edges of the screen material to the frame. Tear paper into tiny pieces (no larger than the size of a quarter). Place about one cup of water and one half a cup of paper in the blender. Mix on a high speed until the paper mixture turns to pulp. Add more water if necessary. Keep blending paper and water until you have about 3 cups of pulp. Fill a large tub half full of water. Add the pulp to the water. Hold the screen with both hands, perpendicular to the tub (see diagrams). Dip one end of the screen into the tub, then draw the screen towards you. Hold the screen over the tuv for a little bit as it drains. Take a sponge and lightly dab (don't brush!) at the paper from the underside, stopping to wring out water from the sponge. Lay the screen on the masonite, then lift off the screen. The paper will stay on the masonite. Set masonite in the sun to dry. When paper is dry, it will easily peel off of the masonite.

COORDINATING ACTIVITIES:

National Geographic has made a film about master artists of Japan. The art of making

paper is featured in this film, along with that of the koto, pottery, Bunraku and Kabuki.

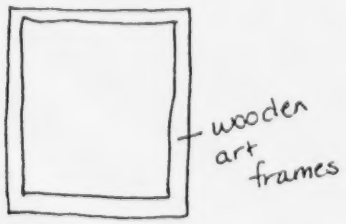
HINTS:

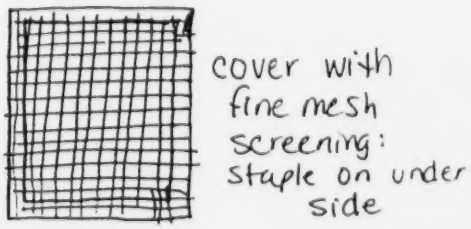
•You can add ribbons or glitter to the pulp to make interesting paper.
•Using construction paper will make a paper that is easier to work with, and is cheaper than buying cotton linter from a craft store.
•Paper is much easier to make on a sunny day, as it dries quickly and will peel off of the masonite.

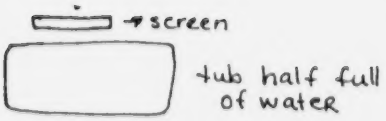
FURTHER INVESTIGATIONS:

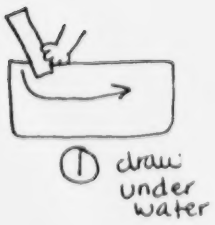
•Have students take the paper they made and use quill pens to write on it.
•Students could also use the paper to create a reproduction of a famous document, such as the Declaration of Independence. Use instant coffee crystals to color the paper so that it looks old.
•Have students investigate the science of pulp and paper making. If you live near a paper plant, ask the company if they have an education program or someone who will come in to talk to students. The Weyerhaueser Company has an excellent exhibit on wood products at their corporate headquarters in Federal Way, WA.

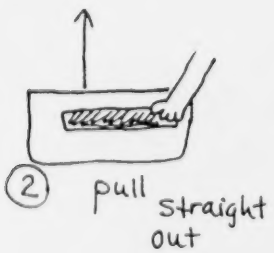
DIAGRAMS:











12

Envelopes

Use rye paste like they did in the 19th century.

HISTORICAL BACKGROUND:

In the 19th century, paper could easily be purchased at the general store, and sometimes pioneers made their own envelopes from paper. In *The American Frugal Housewife*, first published in 1827, Lydia Maria Child describes rye paste as an excellent adhesive. Students will find that the paste is messy, but harmless!

MATERIALS NEEDED:

Rye paste (see recipe), scissors, envelope template (Appendix A), paper (grocery sacks work well).

PROCEDURE:

Using the template, trace the shape and cut out the envelope. Fold along the fold lines. Apply paste to sides 1, 2 and 3. The paste will dry quickly. If students fill the envelope with letters, more rye paste can be used to seal it shut.

COORDINATING ACTIVITIES:

Read sections of Mrs. Child's book to the class. Ask them why this book was so valuable to young women of the time. Students will be especially interested in the recipe for calves-hoof jelly. Have students design kitchen gadgets to help Mrs. Child with her work. This book also contains instructions for making soap and drying herbs.

HINTS:

•If students are squemish about using their fingers to apply the paste, small paint brushes will work.

•Heavy grocery store sacks are more difficult to paste. Try to get thin sacks, or purchase kraft paper from the store much like pioneers would have done.

FURTHER INVESTIGATIONS:

Students can create cartoon strips of what life must have been like for Mrs. Child. Encourage students to investigate what recipes and advice in the book are still in use today. Students could collect stories and folklore from home, and compile their own advice book.

RYE PASTE:

1/2 Cup rye flour
1/2 Cup cold water
2 1/2 Cups boiling water
1 teaspoon alum
Put flour in saucepan and gradually add cold water. Stir until lumps are gone. Slowly add boiling water and cook the mixture for 3 or 4 minutes. Cool.

HINTS:

•You can store leftover paste for a short time in an air-tight container, but eventually it will mold, so it is best to make it the day before you make envelopes. Bring a hotplate into the classroom and have students participate in the making of the glue!

RESOURCES:

Lydia Maria Child, The American Frugal Housewife Dedicated to Those Who are Not Ashamed of Economy, 12th edition. Boston: Carter, Hendee, and Co., 1833. (reprinted in 1989 by the Friends of the Libraries of the Ohio State University)

14

Candles

Use modern materials to create old-style candles.

HISTORICAL BACKGROUND:

Candles were made from tallow which came from fat saved when cows and pigs were butchered. The first four years in Plimouth, colonists were unable to make candles because they couldn't kill the few animals they had brought with them. Without animal fat to make tallow, and because mice chewed the few candles they had, the Pilgrims used pitchwood from pine for light. They also tried fish oil in lamps. In the Pacific Northwest, early settlers used bear fat to make candles. Today we use parafin or candle wax, but you can use the same method as the English colonists used in the 17th century.

Colonists and settlers filled a large kettle with water and set it over a wood fire. They then added the tallow mixture. The tallow would float on top of the water. Cotton or toe linen was used for wicks. Candles were made about as thick as your thumb, and about 5-7 inches long. Larger candles would have fallen over when burned because the tallow was so soft. Wax wasn't really used until the 1920's-30s, but beeswax was used to make special candles for company.

Candle dipping was done in the fall, when the animals were butchered and when the weather was just right; sunny but not too hot. A stick was used for dipping. A string was wrapped around this stick, then the strings were dipped over and over again into the tallow, building two candles at once. Colonists also used candle molds which they poured tallow or beeswax into.

MATERIALS NEEDED:

Sheet of candle wax, string, hot plates, bamboo skewers, scissors, tape, empty and clean paint cans, empty and clean coffee cans.

PROCEDURE:

Cover a table with newspaper. If you work inside, use a tarp to cover the floor. Fill coffee cans with water. Fill paint cans two-thirds full of water. Paint cans work well for this because they have handles, but they must be cleaned out before use. Add small chunks of the wax, then set on a hot plate and slowly bring to boiling. When the water

boils, turn down the hot plate. You do not want the water to continue boiling, because it is too dangerous (wax is highly flammable). When wax has melted, set cans on table. The table should be arranged so that the coffee and paint cans alternate. Take the string and cut a wick that is the same length as the paint can is high. Tie the wick onto a bamboo skewer with one knot (Note: it is very difficult to make double candles as the colonists did- students will enjoy the activity more if they make single candles). Dip the candle into the wax. Make sure that it is a dip; this means in and out. Wait 5 seconds, then dip the candle into the water and repeat until the candle is the same width as your thumb. Then take a piece of tape and secure the candle in a drying area. When the candle is almost dry, but not hard, use scissors to trim the bottom so the candle is flat.

COORDINATING ACTIVITIES:

Candle making may be done on a day as one of many colonial crafts (soap making, butter churning, tin lanterns, et cetra). You can put the students into cooperative learning teams, and have them rotate to different stations. If you have a large class, and you are worried about finishing on time, one of the stations could include time to prepare the wicks.

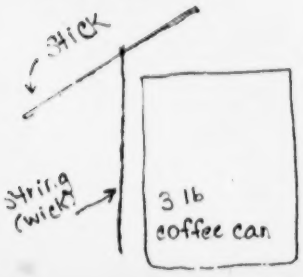
HINTS:

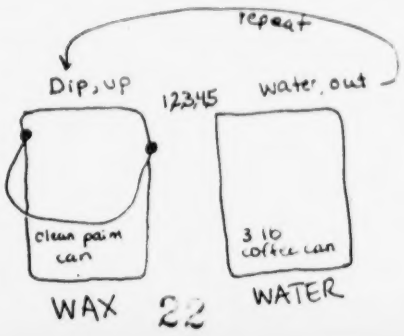
•Teach students this rhyme to help them get well made candles:
DIP, UP, 1,2,3,4,5, WATER, OUT, 1,2,3,4,5.
•The chalkboard tray works as an excellent drying area. Tape candle tops to the tray, slip out the skewer, and write the students name on the tape.
•If you organize students into cooperative groups so that 5 to 6 students are making candles while the rest work on independent activites, you will easily be able to supervise the wax. Be sure to remind students that dipping their fingers into the wax will burn them.
•Students may want to add color. This is a great time to talk about dyes and pigments available to colonists. Bayberry was a favorite color of colonial times. Most students will wonder why colonial colors are so dull in hue, and that is a great way to begin discussing how synthetic materials have changed history.

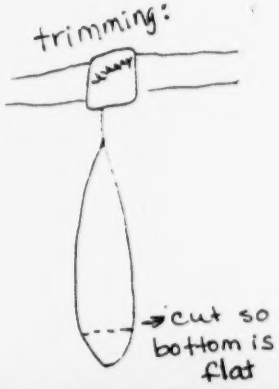
FURTHER INVESTIGATIONS:

Have students make pierced tin lanterns to put their candles in. You can either use tin cans, or authentically reproduce a lantern using sheet metal.

Diagrams:







16

Pierced Tin Lanterns

Once you have candles, make a lantern.

HISTORICAL BACKGROUND:

Tin lanterns, pierced with patterns, were widely used by colonists as a source of light outdoors. Once a candle was put inside the lantern, it was safe from the wind. Although the designs are varied, the shape is a simple cone set on a cylinder.

MATERIALS NEEDED:

Empty and clean tin cans, nails, hammers, rounds of wood of slightly smaller diameter than the cans, floral tack, Patterns.

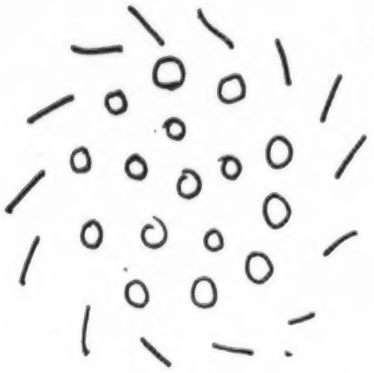
PROCEDURE:

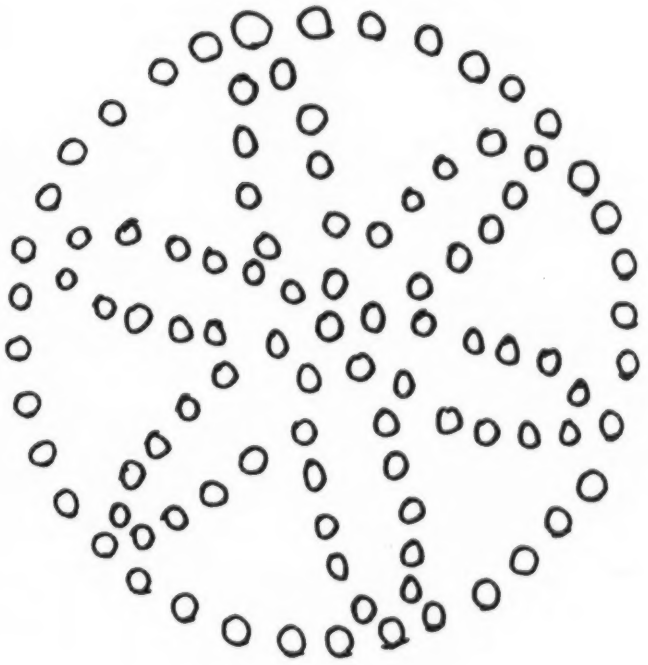
Trace pattern onto outside of can. Fit can over wood round. Use nail and hammer to punch design into can. Use floral tack to secure candle to bottom of can.
To make an authentic lantern, you will need sheet metal, solder, and soldering iron, and sheet metal snips. To form the lantern body, cut a rectangle 10" x 19.25". Punch the design by placing the rectangle on a block of wood. On one end of the rectangle, Cut a doorway opening by making two parallel cuts, then bending the tin back (see diagram). Assemble the rectangle into a cylinder, then fasten the lantern body to a 6 inch diameter bottom. Cut an eight inch circle for the top. Cut a notch out of the circle, then fold it into a cone. Fasten cone to the top of the lantern.

COORDINATING ACTIVITIES:

•Simple lanterns from tin cans can be made on the same day as candles. This is an opportunity to discuss with students how electricity and industrialization have changed life in America.
•Have students discuss why these lanterns were useful outdoors, but not as popular indoors. Brainstorm a plan for the perfect lantern- one that will throw light but not easily snuff it out. Keep in mind that the lantern must use readily available materials, and must be made entirely by hand.
•Colonists used the method of punching tin to decorate candle boxes, pie safes and foot stoves. Investigate these items.

PATTERNS:





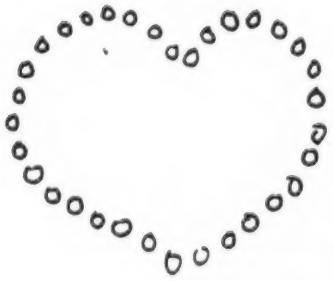
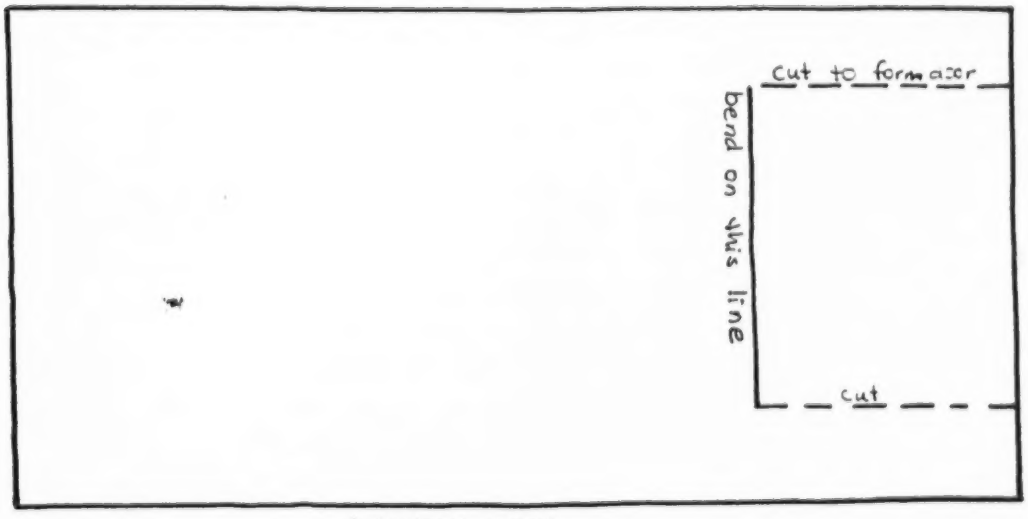


DIAGRAM:



LANTERN BODY

18

Wool

Analyze the importance of wool in history.

HISTORICAL BACKGROUND:

Wool has long been an important fiber. Medieval people relied on wool and linen (made from the plant flax) for their clothing. Traders were motivated to explore the world in search of rich dyes for fibers, as the available dyes in Europe were dull to the eye. Europeans brought their knowledge of indigo and plant roots as reliable dyes to the United States. Native Americans were already well versed in using local plants to produce dye. Most early American women dyed their wool first, then spun it; a reversal of the Euopean practice. Thus, to be "dyed in the wool" is to be a genuine American.

Native Americans and Medieval Europeans both used drop spindles to spin their yarn. In the 16th century, a spinning wheel was introduced in Europe (the Saxony wheel, ca. 1550). Colonists brought spinning wheels to America. Young children learned to card wool and lay it in rolags, ready to be spun. With the introduction of synthetic dyes, today's clothing is much brighter than that produced with natural dye.

Madder root dye comes from a group of plants called madder. The plants have small, yellow flowers and a red, fleshy root. Depending on the mordant (agent added to make dye hold fast) used, madder root will produce a dye that is yellow, orange or red. This was a very important dye, and was widely used. It is also easy for students to produce.

Indigo dye comes from the plant indigo. This dye was brought to Europe from India, and was highly prized and sought after. Indigo is such a superior blue dye that it is still used today instead of a chemical dye. It is used mostly in blue jeans, which is why they fade. The Medieval Europeans main source of blue dye without indigo was wode, which is very pale and greyish, especially when compared to indigo. Indigo plants are often grown in or near a shallow pond, then cut and left to mix with the pond mud. The mud is then pulled out and dried, forming what is called an indigo ball.

MATERIALS NEEDED:

Washed wool, stainless steel pan with warm water in it, tongs, enamel dye pot, cookie racks, dye stuffs, wool cards, drop spindles.

PROCEDURE:

DYE: Make dye according to recipes. Have students handle the wool. Your students may not have handled raw wool, so it would be neat to have some on hand. Ask them about the greasy texture, then explain that the lanolin we put in hand lotions today comes naturally in the wool. Ask them why the wool has to be washed before it can be dyed (wool won't take the dye if it has too much lanolin in it). Students should then wet the wool samples in the warm water, then use the tongs to dye their wool in the dye pot. Set wool on cookie racks to dry.

SPINNING: Card the wool by placing it onto one card, then taking the other card and combing (diagram, next page). Hold one card still, pull the other in the same direction. The bottom card, which you hold still, will have the carded wool. Carefully pull it from the card. Hold the spindle in your writing hand. Stand up to spin. Hold the wool in the opposite hand. The spindle should have a cotton string attached to it. Begin by placing this string in the end of the carded wool (see diagram). Hold the string and wool with your thumb and index finger, then reach down to the spindle, grasping the top with your thumb and index finger. Spin the spindle, then release it and pull the wool from your opposite hand.

COORDINATING ACTIVITIES:

If you are studying Medieval Europe, encourage students to investigate how wool was used as a measure of wealth. In the May, 1988 National Geographic, students will find color pictures of stained glass windows showing sorting, washing, carding, and weaving of wool.

HINTS:

•If you don't have enough spindles, affordable ones can be made with a potato and a bamboo skewer.

•Use cotton string on the spindles.

•Spinning is a craft that is best learned from an experienced spinster. If you don't know how to spin, contact a local group and try to get someone to come in to demonstrate for your class. You might also be able to purchase a video on how to spin at a spinning and weaving shop.

•You can buy dye stuffs at spinning and weaving shops. One excellent source is WeavingWorks, on Roosevelt Street in Seattle. Learning World sells kits from a company called "Friendly Loom." These kits include dyestuffs, mordants and wool.

•Dyes are fun to experiment with. Try to "sadden" (make darker colors) or "brighten" the dyes. Iron will make a dye sad, tin will make it bright. Check with the chemistry teacher in your building to see what he/she will give you for mordants.

•WOOL MUST BE WET and the dye MUST BE HOT for the dye to work! Also, yarn will dye more easily than loose wool. Purchase 100% wool yarn and have students make mini-skeins (see diagrams).

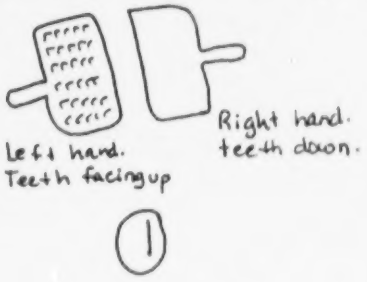
FURTHER INVESTIGATIONS:

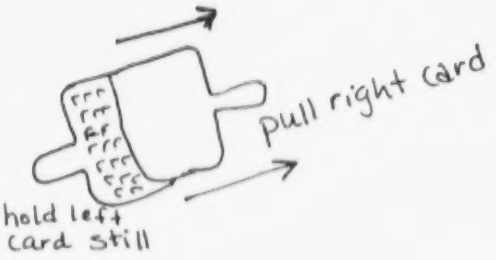
Try to find some information on the many dyes that Navajo weavers use. Investigate indigo, and the effect that indigo trade had on history. Tell students that the reason that their blue jeans fade is because indigo is still used to dye them. Indigo is a little tricky, so experiment with it. You will discover that it reacts to oxygen: when it comes out of the dye pot the color begins to appear. Try this: dip the wool in the indigo dye pot, then rub it gently with your fingers. The color will begin to appear and darken. The more you dip the wool, the darker the color will be. Be sure to wear rubber gloves!! Indigo will stain your hands and anything else it gets near.

DIAGRAMS:

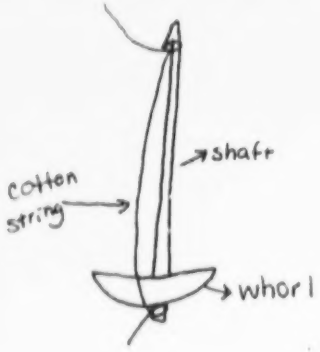
Carding Wool

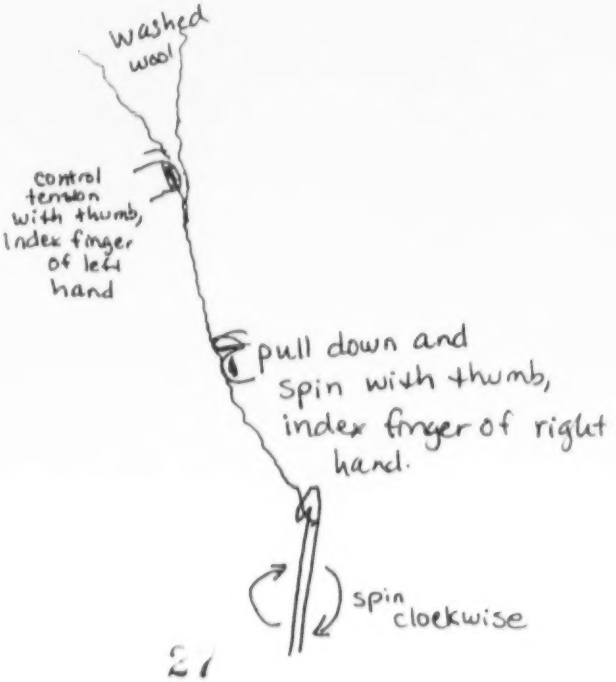
These directions are for right handed crafters. Switch directions for left-handers.





Spinning Wool

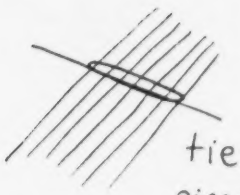




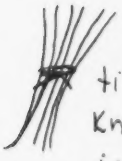
REMIND STUDENTS TO STAND WHEN THEY SPIN!

Mini-skeins of yarn

cut a length of yarn about 1 yard long. Wrap it around your hand, snip the edges



tie one piece of yarn around the middle



tie bundle with knot. Dip skein into water, then into dye

DYE RECIPES:

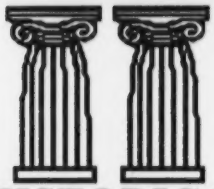
ONION SKIN DYE: an old reliable! **Mordant:** alum (a mordant is what sets the dye) Peel the outer skin off of 3-4 large yellow onions. Put in a small saucepan (stainless steel or enamel, don't use aluminum). Cover with water, add 1 tablespoon of alum (buy it in the spice section at the grocery store). Soak overnight. The next day, bring to a boil, and simmer for 1 to 3 hours. Cool dye to medium hot. Take onion skins out of pan, and use dye. 100% natural and completely safe, this dye is a favorite of mine to use in the classroom. It really illustrates the qualities of natural dyes.

MADDER ROOT DYE. Soak and prepare the same as above. Use about 1/2 cup of roots. Use alum for a mordant, or experiment with copper sulfate or ferrous sulfate. If you use metal mordants, the dye is no longer "child safe," so make sure that no one tries to taste it.

INDIGO Purchase an indigo ball. Crush the ball into powder. Add one teaspoon of ferrous sulfate as mordant, cover with water, simmer 30 minutes. Handle this dye carefully, as it will stain everything!

OTHER SUCCESSFUL DYE STUFFS: nettles (boil them and their sting goes away), log wood, sagebrush, dried and crushed bugs or starfish, flowers. Students will be surprised by the fact that flowers don't always make the same color dye as their flowering hue.

Egg Tempra



Form a Medieval painting guild.

HISTORICAL BACKGROUND:

Medieval painters often worked as craftsmen in a guild. Much of the work they produced was a team effort directed by a master painter. The painters used egg yolk as a binder for the powdered pigments they used to make paint. Pigments came from plants and metals. The painters were trained in the guilds on the skill of preparing and using paint. Painters worked on wood, which was prepared by sanding, adding gesso, sanding, and adding gesso until 23 layers of gesso covered the board and made it smooth. Painters might use oyster shells to mix pigments in, as the shells were easily held in the hand. Thin sheets of goldleaf were applied to the paintings by a process of stamping. Because the egg tempra dried quickly, painters had to use short stokes. The introduction of lindseed oil as a binder for the paint greatly changed painting techniques.

MATERIALS NEEDED:

Masonite board, gesso, charcoal or pencils, powdered tempra paints, eggs, small paper cups, paper plates, water, paint brushes, items for models of still life to paint.

PROCEDURE:

Cut out masonite boards into 5" x 7" boards. Cover the boards with a layer of gesso, allow to dry, cover with another layer. Arrange student chairs together in groups. In each group, place items for still life. Glass bottles and fruit work well. Students should sketch some items on their board. Medieval people used charcoal to sketch, and a small feather as an eraser. Give each student three paper cups, one full of water. Each student should take an egg. You may want to demonstrate the way to crack an egg and separate it. Students should put egg yolk in one cup, the white in another. Put small amounts of powdered tempra on a paper plate. Get some water on your brush, then put your brush in the egg yolk. Mix the wet brush with the powdered pigment.

COORDINATING ACTIVITIES:

Show students slides of Medieval art made with egg tempra. If you are able, take a trip to a local art museum to view the art.

HINTS:

•You will need to gesso the boards on a day before the painting day.
•This is a fun activity if you pretend that your classroom is a medieval guild. Decorate the classroom door with curtains, and dress in medieval clothing.

FURTHER INVESTIGATIONS:

•Explore Medieval life further by reading excerpts from diaries, guides for housework, listening to music, and looking at art slides.
•Explore Medieval guilds. You could form different guilds in the classroom. Trace the history of guilds to the present day.

STUDENTS PAINTING:

Painting by Carmel Sabou

24

Tie Dye

Bring back a popular craft from the 60s.

HISTORICAL BACKGROUND:

Create tie dye fashions in your class when you study the 1960s. Students will enthusiastically join in this craft!

MATERIALS NEEDED:

100% cotton material, clothing dyes, tubs, string or rubber bands, rubber gloves, plastic drinking cups, plastic spoons.

PROCEDURE:

Read the directions on the fabric dye so that you know what has to be prepared ahead of time. Some dyes require a special treatment of fabric. Each student should have a square of material. Use 100% cotton so that the dye will take easily. Using string or rubber bands, twist portions of the cloth and tie tightly. Depending on the way the fabric is twisted, the designs will vary (see diagrams). If the tie is tight, the chances are greater that the chance that an undyed area will result. Follow directions on the label to mix the dyes. Put on the rubber gloves to dye fabric. You can spoon dyes onto different parts of the material, or you can dip the entire square in the dye, allow it to dry, untie some of the fabric, then dye again. If you choose this method be sure that you begin with yellow. Then move to red, then green, then blue.

COORDINATING ACTIVITIES:

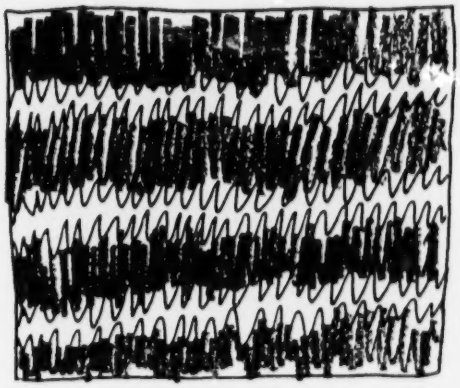
Investigate other dye projects like Ukranian Eggs or Batik.

HINTS:

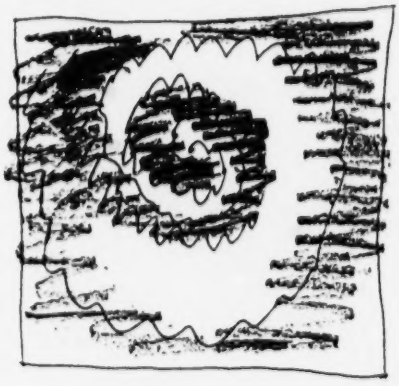
•Rit brand liquid dyes are reliable and produce fast colors.

•The fun of tie dye is to experiment with different colors and different designs. Be careful, however, that students don't move too quickly from one dye to another. If this happens, the dyes will mix and change color, so make sure that material is dry first.

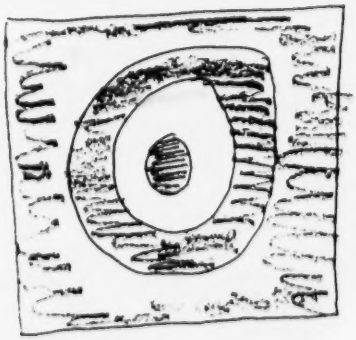
DESIGN DIAGRAMS:



roll up length wise
tie sections tightly



Lay material flat. Put thumb in center of material. Slowly twist until you have a circle. Tie so that it stays as a circle.



Place thumb in center of material, pull material into cylinder shape. Tie at intervals (as for first design)

OR- TRY RANDOM DESIGNS- TIE BUNCHES OF MATERIAL HERE AND THERE -

Quilts

Make a quilt to give away.

HISTORICAL BACKGROUND:

Early European colonists brought quilting and embroidery skills with them, and began creating unique designs. It is believed that because cloth was scarce, Americans developed patchwork. We do know that patchwork is uniquely American. Quilt patterns can be traced to different regions in the U.S. Each region has different names, color schemes, and meanings for the designs. African-Americans developed special quilts called Story Quilts. Hmong people have recently added their talent for intricate applique to American quilting.

Some quilts are appliqued, or have one large design, but most are made of several blocks. Blocks can be a simple nine-patch design (see diagram) or elaborate geometric shapes. Quilt blocks often form illusions when put together.

Quilts are created when a top layer, usually pieced with patchwork, is attached to a bottom layer and a batting is sandwiched between. The favorite batting for years was one of 100% cotton, but today many quilters use polyester batting. Quilts can be tied or quilted. To tie a quilt, the crafter uses yarn to tie each corner of each block, holding the three layers together. Quilting adds another layer of design: the crafter works tiny stitches of white thread in a design that holds the layers together.

MATERIALS NEEDED:

Examples or photos of finished quilts, Xeroxed handout of quilt patterns, two full-size white flat sheets, full-size batting (fluffy polyester works best for this project), iron transfer crayons, rulers, yarn, darner needles, scissors, iron, xeroxed worksheets with a 8" x 8" square printed on them.

PROCEDURE:

Go over the history of quilts and different types of quilting. Encourage students to share quilts from home. Discuss the different patterns. Find one pattern that has different names depending on the region of the U.S. it is from. Go over the different techniques of quilting and applique. Ask students how most Americans learned these

skills (usually by samplers worked as children, then by helping mothers and grandmothers quilt). Tell students that the quilt they will be making will use more modern methods, but is in the tradition of Friendship Quilts (quilts made by putting several blocks together, usually of different designs, then given away as a wish of goodwill).

Hand out the xeroxed patterns included in this guidebook (Appendix B). Have students choose one of the patterns and reproduce it in pencil on their worksheet. Students then use the transfer crayons and color in the block. In a typical year, I need 120 blocks that are 8" square. This will fill up one full-size flat sheet. Depending on how many students you have, you may need to increase or decrease the size of the quilt. Students cut out the finished blocks so that they are exactly square, then lay the block face down on the sheet. Iron, following directions on the crayon package. Be sure to read the directions ahead, because some crayons require polyester in the material. You will then want to buy a flat sheet that is part polyester. When all the transfers have been ironed, I have the students attach their transfer in their notebooks along with the name of the block and any information about it they can find.

Lay the second sheet on the floor, then put the batting on top of the sheet, then lay the top sheet down. Students should help pin the three layers together. Because the sheets come already clean finished, it is not necessary to turn seams; just sew with a machine all the way around the outside edge of the quilt. Then students take turns tieing each corner of their blocks. We make our quilt in January, then give it away to a local homeless shelter.

COORDINATING ACTIVITIES:

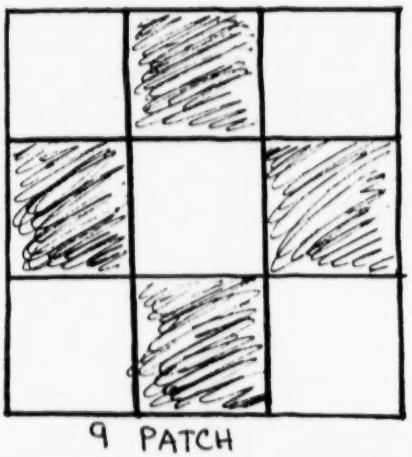
Investigate other crafts that have come from other places, then became uniquely American.

HINTS:

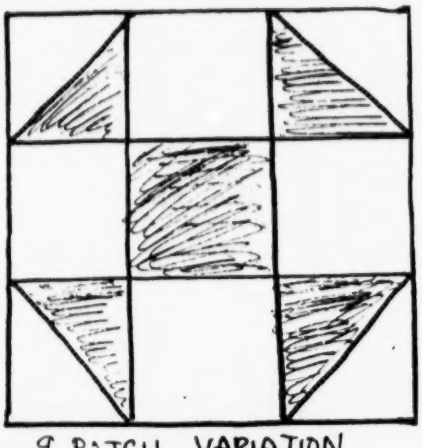
•If one of your students has a relative that quilts, invite him/her to come in and speak, especially if he/she can bring in quilts for the students to see.

DIAGRAMS:

see pg. 35 for more quilt patterns



9 PATCH



9 PATCH VARIATION
(Shoo - fly)

28

Living History Day

End the year by creating a museum.

DESCRIPTION:

End the school year by creating a museum showcasing the history students have learned. Students should be put in cooperative groups to work on this project, and should create a museum exhibit that includes pictures, or diorama, music, charts, tables, captions, timelines, annotated documents and/or maps, and replication of art and/or artifacts. Students should be able to demonstrate a craft.

MATERIALS NEEDED:

Art materials, student guidesheets.

PROCEDURE:

Explain scope of project to students, then hand out guidesheets. Encourage students to choose projects in addition to those learned during the year. Check local libraries and provide students with bibliographies. If you can, visit a local museum on a study trip to see how exhibits are presented. One possibility is to set up a town: assign cobbler, millnery, bank, dressmaker,harnessmaker. printer, cooper, blacksmith. sawmill, gristmill, store, inn and doctor roles to the groups.

FURTHER INVESTIGATIONS:

Have students choose a different focus for the museum, such as a time period. Students then work in groups to create museum exhibits on tri-fold boards. Each group covers a different topic on the time period (i.e. fads/fashions, politics, literature. daily life, music). Students can also live history by creating a character who lives during the time period. Students research to find names and personalities that are historically believable, write a paper introducing themselves, and produce a life size poster of themselves. Make posters by having students lay on butcher paper. A friend traces the outline of their body, then the students fill in details for a costume from the time period.

Names _____

_____

_____

U.S. History, period_____ date due____
LIVING HISTORY DAY GUIDESHEET

We have spent a lot of time learning skills that enabled us to create artifacts like those produced throughout American History. Now we will take some time to teach these skills to the fifth graders. You will be working in a team with one or two others. Your team will either choose a craft we have learned, or a different craft. You will research the craft, and create a museum display. I encourage you to be creative and imaginative!! Please remain historically accurate, as your grade depends on it.
LET'S GET STARTED!!
STEP ONE Choose your team. Sit together, choose a recorder, record names, and turn them in to Ms Metzler.

STEP TWO Brainstorm. Think of the crafts we have done, and others you'd like to investigate. Decide on a specific time period. Select the project you wish to work on, and have it signed off.
Your project:_____

Historical time period_____

Ms M's approval: _____

STEP THREE Plan your research. How? Who? When? Where? Your final project will contain:

1. original documents (check *Annals of America*)
2. an explanation, either written, audio taped or video taped
3. one or more of the following: maps, charts, tables, timeline
4. one or more of the followng: pictures, collages, diorama, music
5. a replication of art and/or artifact
6. a demonstration of the craft.

Besides our library, which we will go to as a class on _____, be sure to check Everett Public and/or Suzzalo. Assign roles to each other, and decide who is responsible for what. We will use three class days for this, but you will have to work outside of class also. Be sure to check ideas with Ms Metzler. Your finished research must be in M.L.A. format. *At all times, you will follow Cooperative Learning Guidelines!!*

STEP FOUR Plan your project. List materials and obtain them. Plan your presentation area. Comb Albertsons and Safeways for boxes, then use them to make displays. Ask yourself: do you need special items? **PRACTICE** your craft. Write up handouts, get them to Ms M to be run off.

*Some of these projects cannot be done with school supplies. Think before you choose!

*I will be glad to assist you with costumes if you so choose.

Other Ways to Witness History

There are many ways to witness history in your classroom. The activities in this guidebook are only part of what I do to help my students touch history. Other ways to bring history to life are to study original documents, simulations of battles or events in history, object centered learning, and historical characterization.

HISTORICAL CHARACTERIZATION This is a teaching method that draws on drama and history. Because my focus with the hands-on activities is one of social history, I like to present non-famous characters to my students; people who were the common, everyday folks just like them. I have created characters that are historically accurate, but fictional. For example, Mrs. Beauregard (Phoboe) Thomasine lives in 1859 South Carolina, on a cotton plantation. She visits the students and they interview her about her life and opinions. The next day, her friend from finishing school in Paris, Mrs. Samuel (Amy) Morgan visits the students. Mrs. Morgan is a Northern factory owner's wife living in 1860 Massachusetts. Several "years" later, Amy's granddaughter Margaret, who lives in 1907 New York visits. When we study Vietnam, the students are visited by Mary, a member of the S.D.S., Mrs. Peabody, a housewife, and John, a Marine just returned home from the war. Students then write a paper reflecting the three views of the Vietnam War.

Another fun comparison is Eleanor, a miller's wife living in 1260 Ashcroft, England and Lady Mary Elizabeth of Ashcroft- a baroness living in 1360. Students not only learn the difference in time period, but in social class. Students learn incredible discoveries from these visits. When a friend of mine was playing the part of the Baroness, the lights flickered in the classroom. She used the moment to reflection on the "bright candles" and magic the students possessed. After the students experience these characters, they can create their own. Hold a Medieval Faire or Roman Banquet, and have students create their own historically correct personalities.

OBJECT CENTERED LEARNING uses both everyday and extraordinary objects to help student experience an understanding of the importance that tools and technology play in history. This learning method shows students that people who lived in the past were people just like them; people who had hopes, dreams, joys, and problems.

Students learn the technique by critically examining a familiar object such as a pencil. They are asked to describe the pencils shape, size, and markings, what the pencil is made of, and possible uses/names. This teaches them to look beyond the obvious and analyze artifacts. Students then apply the skill to artifacts that they are unfamiliar with, and use these artifacts as a window into a different period of history.

The following is a list of objects from history I have used:

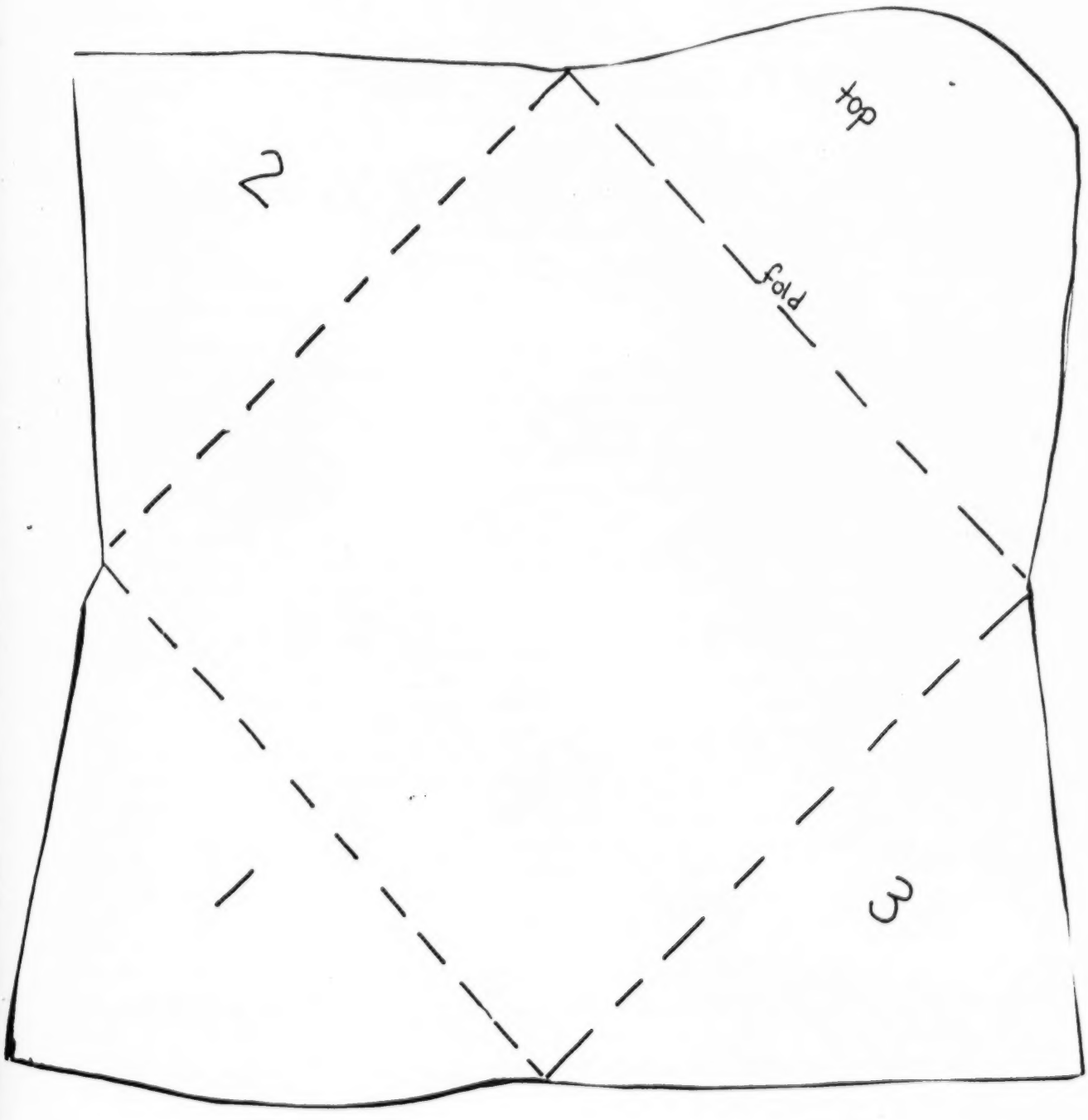
19th century life (Post-Civil War) button hooks, butter mold, butter paddles, crumb tray, glove stretcher, bobbins, silver handled chicken leg holder, hat pin, wooden potato masher. Delve into clothing styles, investigate Charles Dana Gibson.

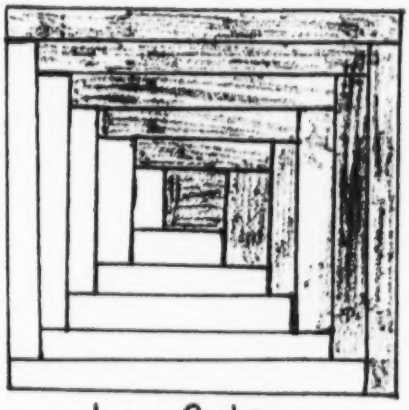
Civil War .58 caliber minie ball, .69 caliber round ball, 1838 Springfield musket, cotton blossom. Ask students to feel seeds in the blossom, discuss the cotton gin. Talk about Civil War weaponry and the shift to a different kind of warfare (Total War).

Westward Ho tobacco twist, flint and steel, 1835 flax wheel, drop spindle. Discuss pioneer life. If you can find someone in your area who has trapping equipment, invite him/her into your classroom for a demonstration.

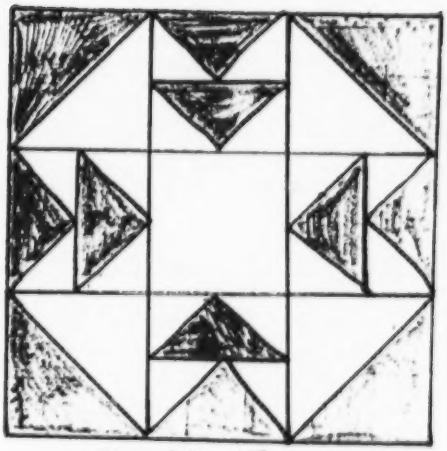
Students will want to bring items from home. This is a terrific way for them to find out about their own history; you might even develop oral history projects centered around the artifacts.

Appendix A: Envelope Template

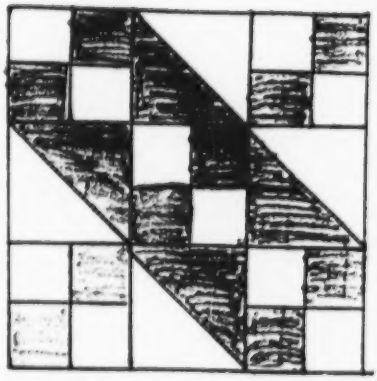




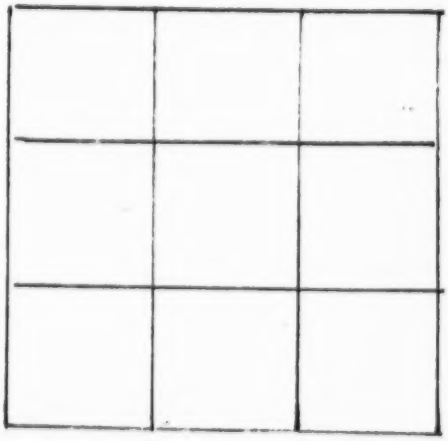
Log Cabin



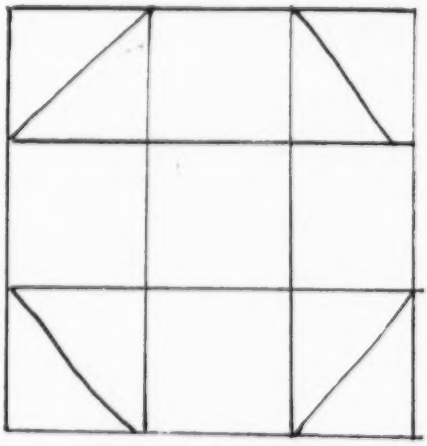
Double T



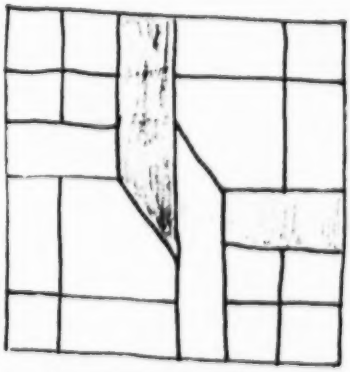
Jacob's Ladder



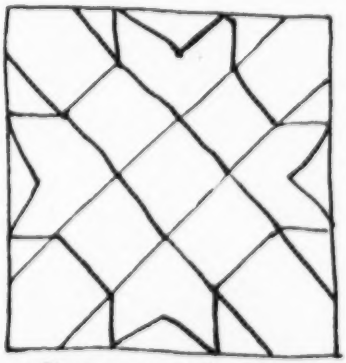
9 patch



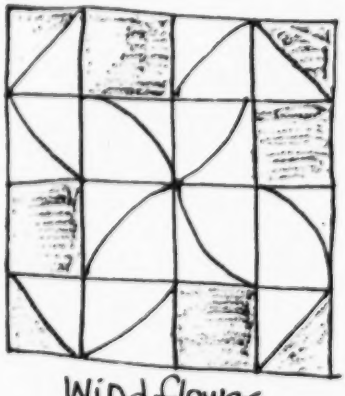
Shoo-fly



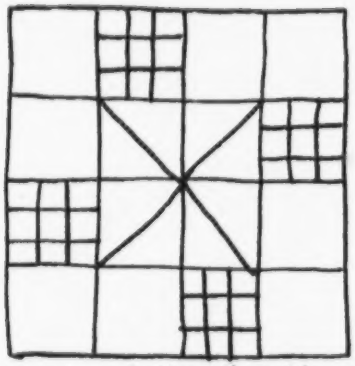
Loop the Loop



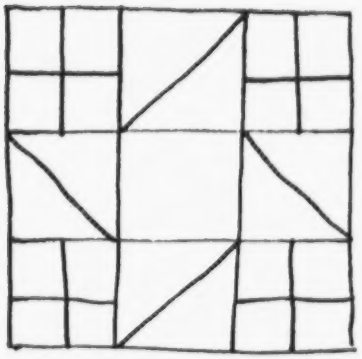
Swing in the Center



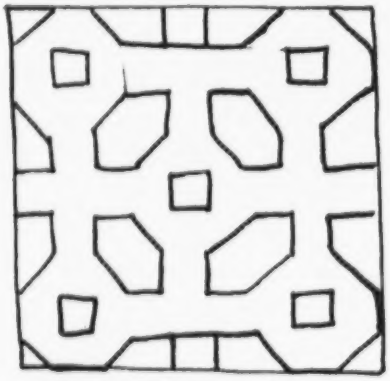
Windflower



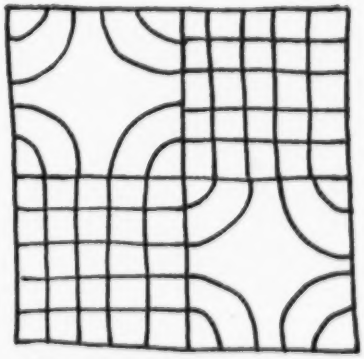
Lady of the White House



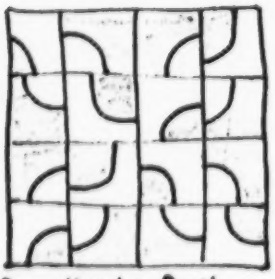
Bachelor's Puzzle



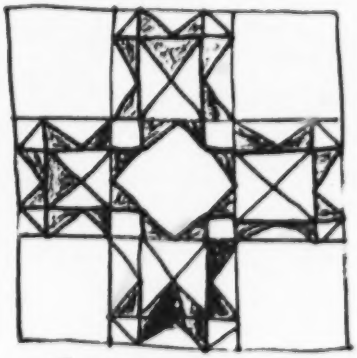
Tile Puzzle



Dogwood Blossoms



Drunkards Path



County Fair

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Joseph Levin and Tillie Pine. The Pilgrim's Knew. (New York: McGraw Hill, 1957). Crafts and survival of 17th century Plimouth.

Lucille R. Penner. The Colonial Cookbook. (New York: Hastings House Publishers, 1976).

Felicity Wise. A Williamsburg Hornbook. (Harrisburg, PA: Stackpole Books, 1973). A question and answer book from the museum at Colonial Williamsburg, VA.

The Golden Book of Colonial Crafts. (New York: Golden Press, 1975). A truely valuable book, this volume gives instructions complete with diagrams for crafts and costumes.

Early American Life, published by the Early American Society in Gettysburg, PA. This magazine has articles, patterns and crafts of early America: 18th century and early 19th century. Sometimes you will find information on the 16th century. As a general rule, the magazine doesn't cover past the Civil-War era. I have found the issues from 1974-1977 the most helpful. The Early American Society
206 Hanover Street
Gettysburg, PA 17325

Organizations of great help

Fort Bent Historical Society. Sells replicas, books. This is the place to get a copy of *The American Frugal Housewife.*

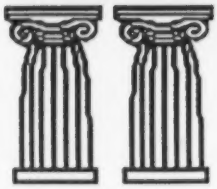
Colonial Williamsburg. Write for a price list on books, videos, artifacts, slides. P.O. Box C, Williamsburg, VA, 23187.

The Smithsonian never fails to amaze me, especially the way they treat teachers! Even if you live 3000 miles away like I do, you can call them and ask for free goodies. The National Gallery of Art offers slide and film loans and also sells publications. Call 202-842-6273 for an extension program catalog.

Fort Clatsop, near Astoria, OR., sells replica artifacts and books. If you are looking for trade beads, clay pipes, flint & steel, and Hudson Bay blankets, then this is the place!
Ft. Clatsop National Memorial
Rt. 3 Box 604-FC, Astoria, OR 97103

Check out the National Parks and monuments in your area. Almost all of them have neat giftshops that sell little extras. I bought the Civil War round balls at Antietam National Battlefield. You can buy replicas of documents like the Declaration of Indendence in Philadelphia, Boston and Washington, D.C.

Notes



Use this area to begin planning activities.